MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS

Held in Washington, D.C., May 17, 1950

The seventh meeting of the Commission of Fine Arts, during the fiscal year 1950, was held in its Office in the Interior Department Building on Wednesday, May 17, 1950. The following members were present:

Mr. Clarke, Chairman,
Mr. Finley,
Mr. Aldrich,
Mr. Sterne,
Mr. Murphy,
Mr. Lawrie,

also H. P. Caemmerer, Secretary and Administrative Officer.

The meeting was called to order at 9:30 a.m.

1. APPROVAL OF MINUTES OF PRECEDING MEETING: The Minutes of the Meeting of the Commission of Fine Arts, held on April 4, 1950, were approved.

2. FORTIETH ANNIVERSARY OF THE ESTABLISHMENT OF THE COMMISSION OF FINE ARTS: The Commission took note of the fact that forty years ago, May 17, 1910, the Commission of Fine Arts was established by Act of Congress approved on that date.

Chairman Clarke stated that the first meeting of the Commission of Fine Arts was held on July 8, 1910, at which were present Daniel H. Burnham, Chairman, Mr. Millet, Mr. Moore, Mr. Hastings, and Mr. Olmsted. Mr. French and Mr. Gilbert were absent. The Commission met in the "Lemon Building" which is on New York Avenue adjacent to the Octagon. Thereupon, Mr. Clarke called attention to the article which was written for this Anniversary by the Secretary entitled "Forty Years of Achievement," which was printed by Order of the United States Senate as Senate Document No. 128, containing a summary of the work of the Commission during the past forty years and pictures of most of the fifty members who have served on the Commission during that period. Senator Taft introduced the legislation for printing it, his father

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The seventh meeting of the Commission of Fine Arts, during the fiscal year 1950, was held in its Office in the Interior Department building on Wednesday, May 17, 1950. The following members were present:

Mr. Olmsted, Chairman,
Mr. Bixby,
Mr. Aldrich,
Mr. Stone,
Mr. Murphy,
Mr. Jacobs,

also Mr. F. [illegible], Secretary and Administrative Officer.

The meeting was called to order at 2:30 p.m.

1. APPROVAL OF MINUTES OF PREVIOUS MEETING: The minutes of the meeting of the Commission of Fine Arts, held on April 5, 1950, were approved.

2. FORTIETH ANNIVERSARY of the Act establishing the Commission of Fine Arts: The Commission took note of the fact that forty years ago, May 17, 1910, the Commission of Fine Arts was established by Act of Congress approved on that date.

Chairman Olmsted stated that the first meeting of the Commission of Fine Arts was held on July 8, 1910, at which were present Daniel H. Burnham, Chairman, Mr. Millet, Mr. Moore, Mr. Hastings, and Mr. Olmsted. Mr. Brandon and Mr. Gilbert were absent. The Commission met in the Corcoran Building which is on New York Avenue adjacent to the Octagon. Thereon, Mr. Olmsted called attention to the article which was written for this Anniversary by the Secretary entitled "Forty Years of Achievement," which was ordered by Order of the United States Senate as Senate Document No. 139, containing a summary of the work of the Commission during the past forty years and pictures of most of the fifty members who have served on the Commission during this period. Senator Taft introduced the legislation for printing it, the latter

having appointed the original members of the Commission while President. The Commission regarded it an excellent document and expressed their appreciation and thanks to Mr. Caemmerer concerning it.

3. SEAL FOR THE COMMISSION OF FINE ARTS: The Commission discussed the subject of a Seal for the Commission of Fine Arts. Chairman Clarke felt that after forty years the Commission is justified in having one, and recalled that several years ago Paul Manship had been asked to design a Seal but nothing had been done about it. There is occasional need of a Seal in connection with giving out certified copies of "Extracts of the Minutes," and would be helpful in connection with the administration of the "Shipstead-Luce Act," in making reports to the Inspector of Buildings of the District.

Thereupon, Mr. Lawrie was asked to make a sketch, which he did and submitted it for consideration. It showed as its main motif the top of the Washington Monument, which, Mr. Lawrie said, is a monument to Washington and a monument to the United States of America.

The design was discussed and favored. Thirteen stars were suggested over the top of the monument in a semicircle. The question of lettering was then considered. The words, "Commission of Fine Arts, United States of America, Established by Congress, 1910", were generally agreed upon.

As to the size of a Seal, the Secretary submitted a print of his Notary Public seal, which is one and one-half inches in diameter, and this was thought suitable.

Chairman Clarke said he would arrange to have a drawing made in New York City.

The Secretary stated that $100 is available for making the design. As to the die, this matter is to be taken up with the Director of the Mint.

4. COOLING TOWER, GRANGE BUILDING: The Secretary submitted a set of drawings received from the Inspector of Buildings (Application No. 1337, May 4, 1950), for placing a cooling tower at the northwest corner of the Grange Building, at 744 Jackson Place, N. W. Mr. Murphy said he had seen them.

The design was inspected and approved, with the proviso that the exterior be painted a neutral color. The Inspector of Buildings was informed accordingly.

5. GREAT ENTRANCE TO ARLINGTON NATIONAL CEMETERY: Mr. A. A. Weinman, sculptor, and former member of the Commission, attended the meeting to discuss his model for a sculptured figure in the large exedra, better known as the Great Entrance to Arlington National Cemetery.

Mr. Weinman stated that the Commission of Fine Arts had approved the model and read a letter that he received from former Chairman Moore, dated December 24, 1935, to that effect. It was noted that Mr. Clarke and Mr. Lawrie were members of the Commission at that time.

Since 1935, Mr. Weinman said, he had been giving further study to the model and was now submitting this model, which showed the bronze figure (entitled Soldier's Farewell) superimposed on a large fountain base.

The Commission felt that there should be no objection to having the figure placed in the stone basin which is in place, but that the second bowl makes the design appear incongruous; the Commission, therefore, recommended that Mr. Weinman simplify the base.

As for funds for the monument, the Commission advised that this is a matter Mr. Weinman should arrange with the Office of National Capital Parks. Mr. Harry T. Thompson, Assistant Superintendent, was present, and said his Office would cooperate in this matter. It was thought that there is sufficient authority of law in the Arlington Memorial Bridge Act to provide for

4. COLUMN TYPE, GRADE ELEVATION: The secretary submitted a set of drawings received from the Inspector of Buildings (Application No. 1417, May 4, 1950), for placing a cooling tower at the northwest corner of the Orange Building, at 7th Jackson Alley, N. W. Mr. Lenzig said he had seen them.

The design was inspected and approved, with the proviso that the exterior be painted a neutral color. The Inspector of Buildings was instructed accordingly.

5. GRANT AUTHORITY TO SCULPTOR TO CONSTRUCT MODEL: Mr. J. Coleman, sculptor, and former member of the Commission, addressed the meeting to discuss his model for a sculptured figure in the large oval, Potter Grove at the Entrance to Arlington National Cemetery.

Mr. Reimann stated that the Commission of Fine Arts had approved the model and read a letter that he received from Turner Chairman Lenzig, dated December 24, 1952, to that effect. It was noted that Mr. Clarke and Mr. Harris were members of the Commission at that time.

Since July, Mr. Coleman said, he had been giving further study to the model and was now submitting this model, which showed the bronze figure (entitled Soldier's Farewell) superimposed on a large fountain base.

The Commission felt that there should be no objection to having the figure placed in the grove again which is in place, and that the second model makes the design appear impressive; the Commission, therefore, recommended that Mr. Reimann simplify the base.

As for funds for the monument, the Commission advised that this is a matter Mr. Coleman should arrange with the Office of National Capital Parks. Mr. Harry T. Thompson, Assistant Superintendent, was present, and said his Office would cooperate in this matter. It was thought that there is sufficient authority of law in the Arlington Memorial Bridge Act to provide for

the monument (Exhibit A).

6. CLOCK FOR THE WHITE HOUSE: Mr. Finley made a report on the gift of a clock from Mr. Jos. W. Alsop for the White House, Mr. Finley said,

"I saw the clock which is offered as a gift from Alsop to be placed in the White House. It is a very nice clock. I asked Mr. Crim to see it, He did and liked it. I do not think anybody else has seen it, but they would like to have it in the White House. If you will take the word of Mr. Crim and myself for it, the recommendation is that we accept it."

The Commission expressed their appreciation of the gift to Mr. Alsop (Exhibit B). Mr. Crim was also informed of this action of the Commission. (See also Exhibit B-1)

7. GRANGE MARKER: Under the date of May 16, 1950, a letter was addressed to the Commission of Fine Arts by Mr. Irving C. Root, Superintendent of the Office of National Capital Parks, together with a sketch, both of which were presented by Mr. Harry T. Thompson, Assistant Superintendent, recommending a marker to indicate the site of the building in which "The Grange" was organized. It was noted that the site proposed for the marker was on the grounds of the National Gallery of Art.

Mr. Finley said that he had heard about this matter, but questioned the existence of authority to place such a marker on the grounds of the National Gallery of Art.

After discussion, it was decided that the marker or plaque should not be placed on the grounds of the National Gallery of Art, but rather on the south side of Madison Drive (to be exact, at the southwest corner of Madison Drive and Fourth Street), flush with the ground, but possibly raised two or three inches, so that the top of the bronze of granite would be sufficiently high. The Commission pointed out that an Act of Congress would be necessary

the monument (Exhibit W).

6. CLOCK TOP THE WHITE HOUSE: Mr. Finley made a report on the gift of a clock from Mr. Joe. M. Hoop for the White House. Mr. Finley said:

"I saw the clock which is offered as a gift from Hoop to be placed in the White House. It is a very nice clock. I showed Mr. Delk to see it, he did and liked it. I do not think anybody else has seen it, but they would like to have it in the White House. If you will take the word of Mr. Delk and myself for it, the recommendation is that we accept it."

The Commission expressed their appreciation of the gift to Mr. Hoop (Exhibit X). Mr. Delk was also directed to write a note of the Commission. (See also Exhibit Y-1)

7. CHANGE IN DESIGN: Under the date of May 7th, 1937, a letter was addressed to the Commission of Fine Arts by Mr. Irving D. Cook, Superintendent of the Office of National Capital Parks, together with 3 sketches, both of which were presented by Mr. Harry T. Thompson, Assistant Superintendent, recommending a marker to indicate the site of the building in which "The Charge" was organized. It was noted that the site proposed for the marker was on the grounds of the National Gallery of Art.

Mr. Finley said that he had heard about this matter, but considered the existence of authority to place such a marker on the grounds of the National Gallery of Art.

After discussion, it was decided that the marker or tablet should not be placed on the grounds of the National Gallery of Art, but rather on the south side of Madison Drive (to be exact, at the southwest corner of Madison Drive and Fourth Street), fifty feet from the ground, but possibly raised two or three inches, so that the top of the bronze of granite would be sufficiently high. The Commission pointed out that an Act of Congress would be necessary

to erect the memorial. A report was sent to Mr. Root accordingly (Exhibit C).

8. SCULPTURE FOR THE NEW COURT HOUSE:

(a). Sculpture by Mr. Jennewein: Hon. Allan S. Thorn, Supervising Architect, accompanied by Mr. L. L. Hunter, Assistant, and Mr. C. L. Persina, Chief of Design, appeared before the Commission with further sketches of a 24-foot sculptured "trylon" by Paul Jennewein, sculptor. The Commission had approved the project in principle at a meeting held in New York City in April.

Mr. Thorn stated that the judges of the District Court, together with Engineer Commissioner Young, Commissioner Reynolds and Mr. Justement, Architect, had given further study to the subject matter of the sculpture, and stated also,-

> "We had a meeting yesterday with the judges with respect to the possible treatment of subject matter on these two faces and we reached this conclusion, or they did, that on one of these two panels we would use the first article, the five elements in the first article of the Bill of Rights; that is freedom of speech, of religion, of press, of assembly, and right of petition.
>
> "We would use that on one face. On the other face we would use the articles concerning search and seizure, trial by jury, right to be represented by counsel, and the other was Protection against cruel and unusual punishment.
>
> "Those four or five subjects would be on one face, not necessarily in that order, with Article 1 of the freedoms on the other face. We are going back to Mr. Jennewein with that suggestion and have him develope these two faces at least to this extent before we would represent these sketches to the Fine Arts Commission for their further review and consideration.
>
> "We are just dealing with subject matter this morning. We had not presented anything prior to this morning to my knowledge on the treatment of the North face of this trylon. It is this plus a third item. There are 60 to 70 feet from that face to the entrance of the building.
>
> "The material for the monument will be granite or marble. Mr. Jennewein is simplifying his design.

The lettering on the North face will have one extract from the Declaration of Independence and two from the Constitution. There was some discussion about high relief and low relief, but the Commission concluded that Mr. Jennewein would do the work as he felt it should be done in a satisfactory manner. A report was sent to Mr. Thorn.

report was sent to Mr. Thorn.

(b) Models by Edwin C. Rusk, sculptor: Mr. Persina presented photographs of models for a dozen panels to be in bronze (satin finish) for the new Court House, to represent the Seasons; and four additional panels for the Court of Appeals Room to justices and authority, namely, John Marshall, Justice Story, King Alfred and Blackstone. They will measure about 17" x 17" each. The Court of Appeals room measures 38' x 58' and is 24 feet high.

Mr. Aldrich felt that the panels would look a little small in such a large room, but Mr. Justement replied that "they will be in relation to the whole court room, but they are applied in a wood panel and there are three or four of these wood panels, one above the other and it is in the lower one of these wood panels,--these are at the bottom of wood panels at about eye level."

After consideration, the Commission requested drawings of the panels, drawn to scale, showing the relationship of the sculpture to the Court of Appeals room, for submission at the next meeting of the Commission (Exhibit D).

9. SCULPTURE FOR THE GENERAL ACCOUNTING OFFICE: Mr. Thorn submitted a photograph of a model by Joseph Kiselewski, sculptor for the right-hand panel of the G Street entrance to the new General Accounting Office building.

The Commission inspected it and approved the model accordingly(Exhibit E).

10. DESIGN FOR "STABLES RESTAURANT": Mr. Thorn submitted a design for a restaurant to be opened by the Johnson's Restaurant Company in a building formerly known as the "Stables" along the Rock Creek Parkway at about F Street. The Commission inspected the design and approved it, but advised that the question of advertising sign should be made the subject of a separate submission. The Commission pointed out that under the Shipstead-Luce Act Regulations, advertising signs must not exceed 25 square feet and that no roof signs are allowed. A report was sent to Mr. Thorn accordingly (Exhibit F).

11. H. R. 7219: Mr. Finley called attention to H. R. 7219 to authorize the Public Buildings Administration to acquire land on the west side of Lafayette Park, Square 167 (Exhibit G).

(b) Models by Edwin C. Bush, sculptor: Mr. Bush presented photographs of models for a dozen panels to be in bronze (satin finish) for the new Court House, to represent the Sessions; and four additional panels for the Court of Appeals Room to Justices and Authority, namely, John Marshall, Justice Story, King Alfred and Blackstone. They will measure about 17" x 17" each. The Court of Appeals room measures 38' x 58' and is 24 feet high.

Mr. Aldrich felt that the panels would look a little small in such a large room, but Mr. Justement replied that "they will be in relation to the whole court room, but they are applied in a mood easel and there are three or four of these mood panels, one above the other and it is in the lower one of these mood panels,--these are at the bottom of most panels at about eye level."

After consideration, the Commission requested drawings of the panels, drawn to scale, showing the relationship of the sculpture to the court of Appeals room, for submission at the next meeting of the Commission (Exhibit).

9. SCULPTURE FOR THE GENERAL ACCOUNTING OFFICE: Mr. Thorn submitted a photograph of a model by Joseph Kiselewski, sculptor for the Eight-Hour Group of the G Street entrance to the new General Accounting Office building.

The Commission inspected it and approved the model accordingly(Exhibit).

10. DESIGN FOR "STABLES RESTAURANT": Mr. Thorn submitted a design for a restaurant to be opened by the Johnson's Restaurant Company in a building formerly known as the "Stables" along the Rock Creek Parkway at about P Street. The Commission inspected the design and approved it, but advised that the question of advertising sign should be made the subject of a separate submission. The Commission pointed out that under the Shipstead-Luce Act (Publication, Lighting signs must not exceed 25 square feet and that no roof signs are allowed.

A report was sent to Mr. Thorn accordingly (Exhibit).

11. U. S. P.O.: Mr. Finley called attention to S. 1. 7219 to authorize the Public Buildings Administration to acquire land on the west side of Lafayette Park, Square 187 (Exhibit G).

(b) Models by Edwin C. Bush, sculptor: Mr. Bush presented photographs of models for a dozen panels to be in bronze (satin finish) for the new Court House, to represent the Sessions; and four additional panels for the Court of Appeals Room to Justices and Authority, namely, John Marshall, Justice Story, King Alfred and Blackstone. They will measure about 17" x 17" each. The Court of Appeals room measures 38' x 58' and is 24 feet high.

Mr. Thorn replied, "I am not sure enough to explain that Mr. Finley. Of course the Park and Planning Commission is anxious for us to control that. We own the property along Pennsylvania Avenue from the Court of Claims Building to and including the Blair House, and north to H Street, that is, the west half of the square; and eventually control the entire square."

It was pointed out from the legislation that at present it is simply desired at present to get control of the corner lots at Jackson Place and Pennsylvania Avenue, so as to protect the Blair House, which is being used by the President pending the restoration of the White House.

12. S. 2923: Mr. Finley called attention to Senate Bill 2923, authorizing the erection of a building for the Federal Deposit Insurance Corporation.

It was pointed out that this is to be a building to cost about $14,000,000 and would require an entire square, and that there is no intention to place it in the vicinity of Lafayette Park.

13. TEMPORARY WAR BUILDINGS: Mr. Finley called attention to unsightly temporary buildings that have been allowed to remain long after World War II, in particular the one near the Treasury Department at the head of Pennsylvania Avenue. He said, "I think they are the worst eyesores in Washington and it is most inexcusable five years after the war to have those in existence . . . I think it stymies us in improving Washington as long as we have agencies of low importance located in such a position of prominence . . . I make the suggestion that you put those agencies in the three Carnegie buildings you are now acquiring."

Mr. Thorn said there is a great demand for office space and some of the agencies will have to be moved away from Washington. He gave no assurance when the temporary war buildings above mentioned would be dismantled.

Mr. Thorn replied, "I am not sure enough to explain that to Finley. Of course the Park and Planning Commission is anxious to do to control that. To own the property along Pennsylvania Avenue from the Court of Claims Building to and including the Blair House, and north to K Street, that is, the city half of the square; and eventually control the entire square."

It was pointed out from the legislation that at present it is simply desired at present to get control of the corner lots at Pennsylvania and Pennsylvania Avenue, so as to protect the Blair House, which is facing that by the President pending the restoration of the White House.

12. S. 2293: Mr. Finley called attention to Senate Bill 2293, authorizing the erection of a building for the General Accounting Office Corporation.

It was pointed out that this is to be a building to cost about $24,000,000 and would require an entire square, and that there is an intention to place it in the vicinity of Lafayette Park.

13. TEMPORARY WAR BUILDINGS: Mr. Finley called attention to the possible temporary buildings that have been allowed to remain long after World War I, in particular the one near the Treasury Department on the head of Pennsylvania Avenue. He said, "I think they are the worst eyesores in Washington and it is most inexcusable five years after the war to have these in existence . . . I think it stymies us in improving Washington as long as we have eyesores of low importance located in such a position of importance . . . I make the suggestion that you put those eyesores in the three Temporary buildings you are now acquiring."

Mr. Thorn said there is a great demand for office space and some of the agencies will have to be moved away from Washington. He gave no assurance when the temporary war buildings above mentioned would be dismantled.

14. WORLD WAR II MEMORIAL FOR St. Laurent, France: The following letter was received from Mr. John F. Harbeson, of the firm of Harbeson, Hough, Livingston and Larson, who are the architects for the Memorial:

> Gentlemen: In the memorial at St. Laurent there are to be two large maps in the two buildings at the sides of the hemicycle of the memorial, these to be executed in mosaic. One will depict the entire Atlantic Theatre of the convoy operations, the air bases and bombing missions over enemy territory, the landings on Africa and Europe; the other will be a detail map of the landings on Omaha Beach. There will also be ceilings --- the two will be alike --- consisting of the American eagle and shield among clouds and stars.
>
> As designing artist collaborator for these decorations we submit for consideration the name of Tom Loftin Johnson, Bedford, New York, with request for approval.
>
> Education: Yale University, B of A, 1923; Ecole des Beaux Arts, Paris, Atelier Lucien Simone.
>
> Experience: Mural, "History of Arms", Cadet Mess Hall, U. S. Military Academy, West Point---Egg Tempera on plaster, 35 by 70 feet. Map mural, Headquarters Building, Governors Island, New York---oil and gold leaf on canvas, 6 x 12 feet. Map mural Rockland County Court House, New York City, New York, Oil on canvas, 6 by 20 feet--, for J. Monroe Hewlitt. Historical map of West Point, pen drawing, reproduced on velum-type paper. First prize, Carnegie International, 1941, painting "American Pieta." Murals of "Seven Wars of the U. S. A., et cetera. Taught military map reading, West Point Military Academy, 1942-1945.
>
> We have asked Mr. Johnson to send an exhibit to the Fine Arts Commission office in Washington.'

The Secretary reported that the "Exhibit" has been received from Mr. Johnson.

Chairman Clarke remarked that he had never heard of Mr. Johnson.

Mr. Sterne stated, "He is very energetic. I have never met him. He lived near me. I found him very aggressive and very much on the job and a go-getter. He called me up dozens of times. He called me up a few days ago to tell me that he sent the photographs. Personally I do not care very much for a person who is so very, very much on the alert, but that opinion has nothing to do with his work."

Mr. Finley asked if Mr. Johnson is a war veteran, and Mr. Sterne replied "No. He had a job teaching art at West Point."
Mr. Finley was of the opinion that if they could get a war veteran to do these paintings or mosaics at the cemetery it would be much better.

Mr. Aldrich remarked that the paintings by Mr. Johnson, according to the prints submitted, resemble those of an English painter named Stanley Spencer.

Chairman Clarke suggested Reginald Marsh, saying "Marsh has done some beautiful things along this line, has he not?"

Mr. Sterne replied, "I think Marsh is a better man. . .I would also suggest Henry Varnum Poor."

Chairman Clarke stated, "That is enough. . . We are not turning down Mr. Johnson, but before we approve we would like to have Mr. Harbeson give consideration to these others. . . It is the most important cemetery in the whole world. We can say that realizing the importance of this particular cemetery, the Commission is especially interested in having the best possible person attack the problem. . . They are to be maps in mosaic. That is the reason I suggested Marsh.

Thereupon, Dean Cornwall was mentioned and was also included in the list.

Mr. Finley remarked, "I think it is a very important cemetery and it might be well to have a well known artist.

A report was sent to Mr. Harbeson accordingly (Exhibit H).

15. SENATE BILL 3328: A letter was received from Senator Hayden, Chairman of the Committee on Rules and Administration of the Senate, requesting the advice of the Commission of Fine Arts regarding Senate Bill 3328, "To provide for national recognition of Adelaide Johnson, the sculptor of 'The Woman's Monument', and for other purposes."

The Commission inspected the studio of Adelaide Johnson at 230 Maryland Avenue, Northeast, during the afternoon. Mrs. W. C. Keebler, 126 C St., N.E., who is custodian of the studio for Miss Johnson, stated that Miss Johnson,

who is somewhat over 100 years old, led an active life in the profession of sculpture for more than sixty years and now wishes to dispose of her collection. Mrs. Keebler showed the Commission the pieces of sculpture on exhibition in the studio, including a bust of General Logan and several reproductions of the figures portrayed in the "Woman's Monument" that is on the ground floor of the Capitol, -- Lucretia Mott, Susan B. Anthony and Elizabeth Cady Stanton.

Thereupon, the Commission called on the Honorable David Lynn, Architect of the Capitol, to discuss the subject with him, since he is also mentioned in the Bill.

The Commission informed Mr. Lynn that in their opinion the sculpture which they saw in the studio is not such as to justify the Government in purchasing it. As far as purchasing the studio, this would establish a bad precedent, particularly in the case of a living sculptor, since there would very probably be several dozen studios offered to the Government at once for purchase. In the opinion of the Commission there is nothing in the studio to justify memorializing it as a "shrine."

The Commission were reminded that forty years ago, when the Commission of Fine Arts was created by Congress, it was a similar matter, as related by Senator Root, that caused the establishment of the Commission, since the Committee on the Library had been called upon to decide on the question of purchasing a number of paintings, but the Committee on the Library did not know anything about their artistic merit and needed expert advice concerning them.

A Report disapproving the Bill was sent to Senator Hayden (Exhibit I).

16. FORRESTAL MEMORIAL: The Commission visited the Pentagon Building to see the plaster cast of James Forrestal, first Secretary of Defence, which was placed for inspection at the site chosen, namely at the Mall

entrance to the Pentagon, on a pink granite pedestal (Swenson granite) that had been provided for it. Mr. Osgood Roberts of that office was present, as also Mr. Persina, of the Public Buildings Administration and Mr. Kallio, the sculptor.

The Commission made a few suggestions in matters of detail and approved it.

17. PAINTING THE NEW FOURTEENTH STREET BRIDGE: Chairman Clarke reported that he had received a copy of a letter from Henry R. Shepley, architect of the bridge, "in which he, at my suggestion, wrote to the Engineer of Bridges of the District. They have painted the girders of the new bridge across the Potomac green. Mr. Shepley thinks they ought to be grey, more or less in harmony with the granite piers; I agreed with him, subject to having the Commission of Fine Arts accept his recommendation. Mr. Shepley thought that the railing might be green, however, and I concurred.

The Commission concurred in the recommendation. (Exhibit J)

18. PORTRAIT OF FRANCES FOLSOM CLEVELAND: In accordance with arrangements made, the Commission inspected the portrait of Frances Folsom Cleveland, which is intended for placement in the White House, at the National Gallery of Art. It is a copy of the Zorn portrait owned by Mrs. Aman, of New York, daughter of Mrs. Cleveland. The copy was painted by Mr. Stapko, and the Commission were informed that the copy was made under difficult conditions.

The Commission were not particularly impressed with the copy, and expressed regret that the original portrait is not available for the White House. Mr. Finley said Mrs. Aman refuses to part with it during her lifetime. The copy was disapproved.

In view of an urgent report desired by Miss H. Cassidy, representing the Pen Women of America, who are presenting the portrait, the Secretary sent a telegram to Miss Cassidy (Exhibit K).

19. FREER GALLERY OF ART: The Commission inspected a number of works of art at the Freer Gallery of Art, presented by Mr. Wenley, Director, and approved them (Exhibit L).

The Commission adjourned at 4:30 p.m.

O P Y

THE COMMISSION OF FINE ARTS

Washington, D. C.

May 25, 1950

Dear Mr. Weinman:

The Commission of Fine Arts, at their meeting on May 17, 1950, were pleased to consider with you the revised model for the statue which you have designed for the niche of the "Great Entrance" to the Arlington Memorial Cemetery. The Secretary called the attention of the Commission to the fact a model for this statue had been approved in 1935.

The Commission expressed the opinion that the statue would be made a more important element in the niche if the fountain basin were removed, the figure resting upon a simple pedestal in the lower basin.

The Commission understand that there is sufficient authority of law to provide for the statue under the Act of Congress providing for the Arlington Memorial Bridge and its approaches. Therefore, any arrangements for its erection should be made with the National Park Service, which agency has taken over the duties of the Arlington Memorial Bridge Commission.

For the Commission of Fine Arts:

Sincerely yours,

Sgd.

Gilmore D. Clarke,
Chairman.

Adolph A. Weinman, Esquire
Sculptor, 234 Greenway South
Forest Hills, Long Island
New York

Exhibit A

C O P Y

May 17, 1950

Dear Mr. Alsop:

The Commission of Fine Arts and also Mr. Crim at the White House have inspected the grandfather clock which you have so kindly offered to present to the White House for the decoration of the rooms there.

The members of the Commission are very glad to recommend the acceptance of the clock for this purpose and have asked me to thank you for your generosity in making the clock available. A clock of this kind is needed in the White House, and I am delighted that yours will be there.

Sincerely yours,

Stamped

Gilmore D. Clarke,
Chairman.

Mr. Joseph Alsop,

2720 Dumbarton Avenue, N. W.,

Washington, D. C.

Exhibit B

JOSEPH AND STEWART ALSOP

2720 Dumbarton Avenue
Washington 7, D. C.

Telephone
COlumbia 3781

P Y

May 25, 1950

Dear Mr. Clarke:

Thank you for your letter of May seventeenth. My brother and I are both much pleased that the grandfather clock has been accepted for use in the White House.

Yours very sincerely,

Sgd.

Stewart Alsop

SA:cc

Gilmore D. Clarke, Esq., Chairman,
The Commission of Fine Arts,
Interior Department Building,
Washington 25, D. C.

Exhibit B-1

COMMISSION OF FINE ARTS

Washington, D. C.

May 26, 1950

P Y

Hon. Irving C. Root, Superintendent
National Capital Parks
National Park Service
Department of the Interior
Washington 25, D. C.

Dear Mr. Root:

The Commission of Fine Arts, at their meeting on May 17, 1950, considered your letter of May 16th, together with a sketch which was presented by Mr. Thompson for a proposed marker which the National Grange propose to erect to mark the spot where the Grange was founded.

The Commission disapprove the suggestion to place the marker on the grounds of the National Gallery of Art; they have no objection, however, to placing it in a location to be approved at or near the southwest corner of Madison Drive and Fourth Street. An appropriately designed bronze plaque, suitably mounted on a granite base (with a border of granite showing around the plaque), the granite surface on a plane parallel with the ground surface and not more than 2 or 3 inches above the surface, would be satisfactory.

As you are aware, an Act of Congress to allow the erection of the marker in the District of Columbia is required.

The Commission require that an Architect or sculptor be engaged to design the plaque; when this is prepared, and following authorization by Congress, the Commission will be glad to give further attention to this matter.

FOR THE COMMISSION OF FINE ARTS:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Exhibit C

Exhibit C

COMMISSION OF FINE ARTS

Washington, D. C.

May 25, 1950

Dear Mr. Thorn:

The Commission of Fine Arts, at their meeting on May 17, 1950, approved the models by Edwin C. Rusk for bronze panels in the new Court House, based on the photographs which you submitted. However, this does not include proposed sculpture by Mr. Rusk for the Court of Appeals Room. The Commission understand that requires further study by the sculptor.

A drawing of the room, showing the relationship of the sculpture to it, would be desired at the next meeting of the Commission.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Hon. Allan S. Thorn,
Supervising Architect,
Public Buildings Administration,
General Services,
Washington, D. C.

Exhibit D

COMMISSION OF FINE ARTS

Washington, D. C.

P Y

May 25, 1950

Dear Mr. Thorn:

The Commission of Fine Arts, at their meeting on May 17, 1950, approved the model by Joseph Kiselewski, sculptor, for the right-hand panel of the G Street entrance to the new General Accounting Office building, based on the photograph which you submitted.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Hon. Allan S. Thorn,
Supervising Architect,
Public Buildings Administration,
General Services,
Washington, D. C.

Exhibit E

COMMISSION OF FINE ARTS

Washington, D. C.

May 25, 1950

Dear Mr. Thorn:

The Commission of Fine Arts, at their meeting on May 17, 1950, approved the model by Joseph Kiselewski, sculptor, for the right-hand panel of the U Street entrance to the new General Accounting Office building, shown on the photographs which you submitted.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Hon. Allan G. Thorn,
Supervising Architect,
Public Buildings Administration,
General Services,
Washington, D. C.

Exhibit E

COMMISSION OF FINE ARTS
Washington, D. C.

Y

May 25, 1950

Dear Mr. Thorn:

The Commission of Fine Arts, at their meeting on May 17, 1950, approved the design which you submitted for a remodeled restaurant (the Stables) along the Rock Creek Parkway, excepting the advertising sign. That should be made the subject of a separate submission. Under the Shipstead-Luce Act Regulations, an advertising sign must be limited to 25 square feet; furthermore, no roof signs, flashing or red neon signs are allowed.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Hon. Allan S. Thorn,
Supervising Architect,
Public Buildings Administration,
General Services,
Washington, D. C.

Exhibit F

Dear Mr. Thorn:

The Commissioners of Pine Lake, at their meeting on Dec. 7, 1950, approved the petition submitted for a road to be constructed from Cedar Avenue (the "Valley") along the East Branch Tamarack River to the surrounding ridge. This could be done by means of a gravel road-bed. Under the following conditions it would, in particular, be satisfactory if the ridge road be located on the north side of the ridge. Blasting or rock work should not be necessary.

For the Commission of Pine Lake

Sincerely yours,

Clerk.

Mrs. Ellen A. Thorn,
Conservation Headquarters,
Pine Lake Valley Headquarters,
Deputies Corporation,
Cedarburg, Wis.

81ST CONGRESS
2D SESSION

H. R. 7219

IN THE SENATE OF THE UNITED STATES

MAY 2 (legislative day, MARCH 29), 1950
Read twice and referred to the Committee on Public Works

AN ACT

To authorize acquisition by the Administrator of General Services of certain land and the improvements thereon in the District of Columbia.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the Administrator of General Services is hereby authorized to acquire by purchase, condemnation, donation, or otherwise, for the construction, enlargement, remodeling, or extension of public buildings the lands, together with the improvements thereon, described as lots numbered 48, 813, 814, 815, and 819 in square 167 of the District of Columbia.

SEC. 2. There is hereby authorized to be appropriated such sums as may be necessary to carry out the provisions of section 1 of this Act.

Passed the House of Representatives May 1, 1950.

Attest: RALPH R. ROBERTS,
Clerk.

Exhibit G

81ST CONGRESS
2D SESSION

H. R. 7219

AN ACT

To authorize acquisition by the Administrator of General Services of certain land and the improvements thereon in the District of Columbia.

MAY 2 (legislative day, MARCH 29), 1950

Read twice and referred to the Committee on Public Works

COMMISSION OF FINE ARTS

P Y

Washington, D. C.

May 25, 1950

Dear Mr. Harbeson:

The Commission of Fine Arts, at their meeting on May 17, 1950, considered your recommendation that Mr. Tom Loftin Johnson, of Bedford, New York, be commissioned as a mural painter for the decorations in the World War II Memorial at St. Laurent (Omaha Beachhead), France.

The Commission inspected photographs of Mr. Johnson's executed work.

It was felt that Mr. Johnson has not had sufficient experience in making maps of the character proposed and, therefore, suggest that you give consideration to the following named: Reginald Marsh, Dean Cornwall, and Leon Kroll; also Varnum Poor.

This does not mean that the Commission disapprove of your recommendation of Mr. Johnson. They are interested, as they know you are, in securing the best available talent for this important project; to this end they hope you will consider other artists before arriving at a final conclusion.

FOR THE COMMISSION OF FINE ARTS:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

John F. Harbeson, Esq.
Harbeson Hough Livingston & Larson
Architects Building
Philadelphia, Pennsylvania

Exhibit H

COMMISSION OF FINE ARTS

Washington, D. C.

Y

June 1, 1950

Dear Senator Hayden:

Your letter, including a copy of S. 3328, was brought to the attention of the Commission of Fine Arts by Mr. Caemmerer at the meeting held in Washington on May 17th.

Later in the day the members of the Commission visited the former home and studio of Mrs. Adelaide Johnson at 230 Maryland Avenue, N. E. Upon the arrival of Mrs. William Keebler, with whom Mrs. Johnson now makes her home, the Commission inspected the outside and the inside of the house. As a result of this visit, the Commission are unanimously of the opinion that the Government would not be justified in acquiring the house and its contents for the purpose stated in S. 3328, namely to maintain the property as a national monument.

The house, in the opinion of the Commission, has no architectural merit and it is in bad state of repair. The sculpture by Mrs. Johnson, which we viewed in the house, is not, in our opinion, sufficiently distinguished to warrant its preservation as constituting the sole collection of a museum owned and maintained by the United States Government. If, however, the sculpture is to be acquired by the Government, it should be moved to a fireproof building, rather than kept in a building of wooden and brick construction, such as the one at 230 Maryland Avenue, N. E.

The Commission are, furthermore, of the opinion that an unfortunate precedent would be established if the Congress authorized the acquisition of the house and works of a living artist and their maintenance by the Federal Government, as is proposed in the case of Mrs. Johnson. This would also apply to the placing of the bust of Mrs. Johnson, a living artist, in the Capitol of the United States, as proposed in S. 3328.

The Commission, therefore, cannot recommend the memorializing of Mrs. Johnson by placing a bust of her in the Capitol nor can they recommend to the Congress the acquisition of the house and contents at 230 Maryland Avenue, N. E. and its maintenance as a museum operated by the Federal Government.

FOR THE COMMISSION OF FINE ARTS:

Sincerely yours,

Gilmore D. Clarke
Chairman

The Honorable Carl Hayden
Senato Office Building
Washington, D. C.

Exhibit I

Dear Senator Gardner:

Your letter, including a copy of S. 329, pertaining to the extension of the Observation Tube Area by the Treasury at the meeting held in Washington on May 17th.

Later in the day the members of the Commission attended the Capitol and Library of Congress. Mr. Upon the arrival of Mrs. Tillie Kemble, with whom the Commission her home, the Commission inspected the exterior of the house. As a result of this visit, the Commission are unanimously of the opinion that the Government would not be justified in acquiring the house and all contents for the purpose stated in S. 329, namely to maintain the property as a museum.

The house, in the opinion of the Commission, has no architectural merit and is in the case of repair. The acquisition of Mrs. Kemble's which we have in the house, is not, in our opinion, sufficiently valuable enough to warrant the Government in purchasing the whole collection as a museum owned and maintained by the United States Government. If however, the building is to be acquired by the Government, it should be used for some Government building, rather than for a building of second or third class construction, such as the one at 720 Maryland Avenue, N. E.

The Commission are, furthermore, of the opinion that no difficulty would be established if the Congress authorized the acquisition of the House and Nurse of a Living Artist and Librarian of Congress, as is proposed in the case of Mrs. Kemble. This would also apply to the building of the Commission, a living artist, in the Capitol of the United States, as proposed in S. 3126.

The Commission, therefore, cannot recommend the favorable action of Mr. Johnson by passing a bill of her lifetime should she live. Congress the acquisition of the house and grounds at 720 Maryland Avenue, N. E. and the maintenance as a museum operated by the Government.

Sincerely yours,

The Honorable Carl Hayden
Committee on Public Building
Washington, D. C.

Chairman.

Enclosure I

81ST CONGRESS
2D SESSION

S. 3328

IN THE SENATE OF THE UNITED STATES

MARCH 30 (legislative day, MARCH 29), 1950

Mr. BRIDGES (for himself and Mr. GILLETTE) introduced the following bill; which was read twice and referred to the Committee on Rules and Administration

A BILL

To provide for national recognition of Adelaide Johnson, the sculptor of "The Woman's Monument", and for other purposes.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That (a) the statuary work located in the United States Capitol, known as "The Woman's Monument", shall be maintained perpetually in the Capitol in honor of America's womanhood, and the Architect of the Capitol is authorized and directed to cause the original inscription on the back of such work to be restored.

(b) The Architect of the Capitol is further authorized and directed to cause a marble bust to be made of Adelaide

Johnson, the creator of such monument, who bears the title of "The Sculptor of the Woman's Movement". Such bust shall be made in accordance with plans and specifications submitted to the Architect of the Capitol, shall be maintained perpetually in the Capitol, and shall be placed upon a suitable pedestal next to "The Woman's Monument". All such plans and specifications shall be subject to the approval of the National Commission of Fine Arts. All necessary arrangements for the dedication of such statue, and ceremonies connected therewith, shall be made by the Architect of the Capitol in cooperation with interested groups, public or private.

SEC. 2. (a) The Secretary of the Interior is authorized to purchase, in the name of the United States, the Adelaide Johnson Home-Studio Museum, located at 230 Maryland Avenue Northeast, Washington, District of Columbia, together with the land upon which such house is situated, and, with the approval of the National Commission of Fine Arts, any of the works of art contained therein, and to maintain the same as a nationl monument in honor of womankind.

(b) Any land and other property acquired under this

section shall be maintained in accordance with the laws applicable to national monuments and shrines.

SEC. 3. In carrying out the provisions of this Act, the Architect of the Capitol and the Secretary of the Interior, may receive contributions of money, materials, and other property from any source, and accept the services of any skilled or unskilled labor that may be made available to them for such purposes.

SEC. 4. Such sums as are necessary to carry out the provisions of this Act are hereby authorized to be appropriated.

81ST CONGRESS
2D SESSION

S. 3328

A BILL

To provide for national recognition of Adelaide Johnson, the sculptor of "The Woman's Monument", and for other purposes.

By Mr. BRIDGES and Mr. GILLETTE

MARCH 30 (legislative day, MARCH 29), 1950
Read twice and referred to the Committee on Rules and Administration

COMMISSION OF FINE ARTS

Washington, D. C.

June 6, 1950

Dear Mr. Shepley:

I am pleased to inform you that in accordance with your suggestion the Commission of Fine Arts at their meeting on May 17, 1950 concurred with your suggestion that the girders of the new Highway Bridge be painted grey.

FOR THE COMMISSION OF FINE ARTS:

Sincerely yours,

H. P. Caemmerer,
Secretary.

Mr. Henry R. Shepley

122 Ames Building

Boston 8, Massachusetts

Exhibit J

Exhibit 4

O P Y

May 19, 1950

TELEGRAM

MISS APPOLONIA CASSIDY
505 FIFTH AVENUE
NEW YORK CITY

PORTRAIT NOT APPROVED. COMMISSION DESIRES TO

COMPARE COPY WITH ORIGINAL WHICH WILL BE IN

WASHINGTON FOR EXHIBIT LATER IN THE YEAR.

H. P. CAEMMERER

Exhibit K

TELEGRAM

MISS APPOLONIA CASSIDY
505 FIFTH AVENUE
NEW YORK CITY

PORTRAIT NOT APPROVED. COMMISSION PENDING TO

COMPARE COPY WITH ORIGINAL. MAIL NEXT DAY

WASHINGTON FOR EXHIBIT LETTER IN THE YORK.

COPY FOR THE COMMISSION OF FINE ARTS

The Regents of the Smithsonian Institution, The Commission of Fine Arts, and Miss Katharine N. Rhoades, or Mrs. Eugene Meyer, as provided in Paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have examined the following objects:

1 Porcelain bowl, Blue and White. Chinese, Ming dynasty, late 14th - early 15th century.

1 Porcelain bowl, Blue and White, Chinese, Ming dynasty. Hsuan-te.

1 Pottery chien. Chinese, Sung dynasty. Said to be from Yuchou (Honan).

1 Pottery bowl. Chinese, Sung dynasty, Tzu-chou type.

1 Porcelain bottle. Chinese, Ch'ien-lung period, Ku-yueh Hsuan type.

1 Porcelain bottle. Chinese, Ming dynasty.

1 Carved red Lacquer box. Chinese, Ming dynasty, 15th century.

1 Carved red lacquer box. Chinese, Ming dynasty, Wan-li period.

1 Carved red lacquer platter. Chinese, Ming dynasty, 15th century.

1 Gold bracelet. Persian, 12th-13th century.

1 Silver bowl with niello work. Persian, c. A.D. 1000.

1 Silver bowl with engraved design. Persian, 10th century.

1 Silver bottle. Persian, 10th-11th century.

1 Silver candlestick. Persian, 11th-12th century.

Exhibit [redacted] L

Index for the Commission of Fine Arts

The Regents of the Smithsonian Institution, the Commission of Fine Arts,
and Miss Katherine H. Rhoades, of Mrs. Eugene Meyer, Jr. (nominal in
Paragraph 6 of the Codicil to the Will of the Late Senator [illegible]), having
examined the following objects:

1 Porcelain bowl, Blue and White. Ming,
King dynasty, late 16th - early 17th
century.

1 Porcelain bowl, Blue and White. Ming,
Ming dynasty. Hsuan-te.

1 Pottery ewer. Chinese, Han dynasty.
Said to be from Loyang Tomb.

1 Pottery tomb object, Chinese, Han dynasty.
Han-shou type.

1 Porcelain bottle. Chinese, Ming dynasty.
Kuan yao ware. Wan-li period (Chia-
ching).

1 Carved red lacquer box. Chinese, Ming
dynasty, 15th century.

1 Carved red lacquer plate. Chinese,
Ming dynasty, 15th century.

1 Gold bracelet. Persian, 12th-13th century.

1 Silver bowl with engraved design. Persian,
16th century.

1 Silver bowl with engraved design. Persian,
16th century.

1 Silver candlestick. Persian, 11th-12th
century.

1 Silver bottle. Persian, 11th-12th century.

which have been recommended for purchase for the Freer Gallery of Art by Mr. A. G. Wenley, Director, and they hereby approve the purchase.

Mar. 30, 1950 J. E. Graf, Acting Secretary
For the Regents of the Smithsonian Institution

May 17, 1950 Gilmore D. Clarke
For the Commission of Fine Arts

Mar. 30, 1950 Katharine N. Rhoades

which have been recommended for purchase for the Fraser Valley of the

by Mr. R. C. Henley, Director, and they hereby approve the purchase.

COPY FOR THE COMMISSION OF FINE ARTS

The Regents of the Smithsonian Institution, The Commission of Fine Arts, and Miss Katharine N. Rhoades, or Mrs. Eugene Meyer, as provided in Paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have examined the following objects:

1 Indian miniature: "Seated ruler with Five Attendants." Mughal period, late 16th century.

1 Gilt bronze statuette of Kannon. Japanese, Suiko period, A. D. 7th century.

1 Copto-Arabic bronze incense burner. Egypt, 7th-8th century.

1 Celadon pottery incense burner. Chinese, Sung dynasty.

1 Pottery vase. Chinese, Southern Kuan, Sung dynasty.

which have been recommended for purchase for the Freer Gallery of Art by Mr. A. G. Wenley, Director, and they hereby approve the purchase.

May 17, 1950 A. Wetmore, Secretary
For the Regents of the Smithsonian Institution

May 17, 1950 Gilmore D. Clarke
For the Commission of Fine Arts

COPY FOR THE COMMISSION OF FINE ARTS

The Regents of the Smithsonian Institution, The Commission of Fine Arts, and Miss Katharine N. Rhoades, or Mrs. Eugene Meyer, as provided in Paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have examined the following object:

1 Chinese makimono: landscape, by
Wang Hui. Early Ch'ing dynasty.

which has been recommended for purchase for the Freer Gallery of Art by Mr. A. G. Wenley, Director, and they hereby approve the purchase.

May 17, 1950 A. Wetmore, Secretary
For the Regents of the Smithsonian Institution

May 17, 1950 Gilmore D. Clarke
For the Commission of Fine Arts

COPY FOR THE CONSIDERATION OF MISS DUNN

The Regents of the Smithsonian Institution, The Commission of Fine Arts,
and Miss Katherine H. Rhoades, or Mrs. Eugene Meyer, as provided in
Paragraph 4 of the Deed to the Mall or the late Charles L. Freer, have
examined the following objects:

1. Chinese watercolor: Landscape, by
Wang Hui. Early Ch'ing dynasty.

which has been recommended for purchase for the Freer Gallery of Art by
Mr. A. G. Wenley, Director, and they hereby approve the purchase.

May 17, 1950 _____
A. Kenneth Montgomery
For the Regents of the Smithsonian Institution

May 17, 1950 _____
Gilmore D. Clarke
For the Commission of Fine Arts